Club Sandwich

SPRING 1998 No. 85

a STANDING ovation

in this edition...

A CARNIVAL AT CARNEGIE

A FAREWELL TO CARL

1997 - A VG TV YEAR

LINDA'S STAINED-GLASS TRANCE THE NIGHT AWAY

...and much more

PHOTOGRAPH: KEVIN MAZUR

SUE'S LETTER

COVER PIC: Paul relaxes outside Riverside Church, New York City during rehearsals for Standing Stone.

Although covering its usual broad range of themes, our Spring issue highlights the American premiere of *Standing Stone*, Paul's second major classical composition, at Carnegie Hall in New York City. And quite an event it was, too; the extraordinary atmosphere of the evening is related for us through the eyes of our man in the audience, Geoff Baker, in his piece STANDING STORM. All in all, the evening closely reflected the fervent response of the British audience a month earlier at the Royal Albert Hall. After these two celebrated premieres on either side of the Atlantic, *Standing Stone* is now sure to enter the classical repertoire of orchestras around the world. So, watch this space for updates on future performances... Also, in response to many requests, we are including in this issue the beautiful lyric for 'Celebration', which concludes the work.

Our other major feature focuses on an exhibition of quite exceptional stained-glass windows, currently on view at Le Musée Suisse du Vitrail in Romont, Switzerland. The works are the result of a fascinating collaboration between Linda McCartney, photographer, and her long-time friend Brian Clarke, artist and stained-glass maker. These stunning works have attracted a wide range of interest and press coverage and it is hoped that the exhibition will 'travel' to other countries soon.

As an update on Paul's current musical projects, we give for your consideration DO YA, DO YA, DO YA, DO YA WANNA TRANCE? After reading it, if you aren't any wiser we will at least have stretched your imagination and aroused your curiosity! We also register another Beatles triumph as the band swept the biggest musical poll ever conducted in Britain. *Sgt Pepper*, not surprisingly, came out as the top album, with the 'White Album' and *Revolver* both placed in the top ten.

In A YEAR ON SCREEN we collate all of Paul's TV appearances during 1997 – not exactly a period of inactivity! – and in SON OF PIE we present details about the bonus tracks released by Paul on his *Flaming Pie* singles. (We know how many of you love to have this sort of information!)

For some years now, readers have been writing to me to express their astonishment at the omission of Paul McCartney from the Rock 'n' Roll Hall Of Fame. In fact, one *Sandwich* subscriber recently sent me a clipping from *The Scene*, a newspaper published in Cleveland, Ohio (where the Hall of Fame is situated) in which someone had sent a letter pinpointing this frankly bizarre situation: "Even more mind boggling is the omission of Paul McCartney," the correspondent wrote, "(he) has had such a brilliant career they should have an entire wing for him!" Well, that pretty much sums up how most of us feel, so perhaps it's a good time to organise a petition – maybe on the Internet – to ensure that our voices are heard and that Paul receives his rightful place in the Rock 'n' Roll Hall of Fame next year.

We end on a sad note. In LOVING YOU WAS A NATURAL THING TO DO we fondly remember Carl Perkins, who died at the beginning of this year. Little did many of us realise when he performed with such vitality at the Montserrat benefit concert in London last September that we would be seeing his final appearance in Britain. Paul had a special relationship with Carl over many years both as a friend and fellow musician. We send our condolences to his family and friends, and feel that his spirit will long remain through his music.

'til next time,

Sue

PHOTOGRAPH: KEVIN MAZUR

Standing Storm

Geoff Baker witnesses a remarkable premiere in New York

PHOTOGRAPHS: KEVIN MAZUR

I am not known for my vast experience of the world of classical music. I know that *Peter & The Wolf* ends in tears (if you're a wolf) and I know that the *1812 Overture* ends with a bang. I also know that Mozart was a bit of a rocker and Wagner was a bit *off* his rocker.

But, overall, I'm no expert. However, I do know that there is a plot to these classical things. The plot is essentially this: the audience and orchestra sit down, wait and fidget; the conductor comes on and you applaud; the music begins; the music ends and you applaud more loudly and throw flowers.

That, in a nutshell, is the gig.

So how come I'm standing in the middle of Carnegie Hall and the plot is missing? All the ingredients seem to be assembled: we've got an orchestra, we've got a conductor and we've got classical music, *Paul McCartney's Standing Stone*.

But nobody is sitting in the audience. No, the audience is *standing* and *screaming*.

I kid you not. Here we are in *the* most hallowed home of the classics in America and most of the 2700 audience are shrieking. They are up on their feet and shrieking "*PAUL!!!*"

This, of course, is because Sir and Lady have taken their seats and Carnegie Hall has gone off its trolley. I thought I was here for the American premiere of *Standing Stone* but America is giving it a standing *storm*.

As in 'it's going down a...'

Here we are, best bibbed and tuckered, and they are screaming the place down. Maybe, you muse – knowing that Paul last *played* here in 1964 with the Beatles – maybe that crowd has just stayed in here ever since, living on jelly babies (beans) for all I know.

Whatever, they are certainly behaving like a rock and roll crowd; yelling this, yelling that, snapping away on their Sureshots.

"Hmm," said Jennifer Wada, publicist for Carnegie Hall, sidling up to me, "the last time we saw a reaction like this here was the last time he was here, six years ago for the *Liverpool Oratorio*."

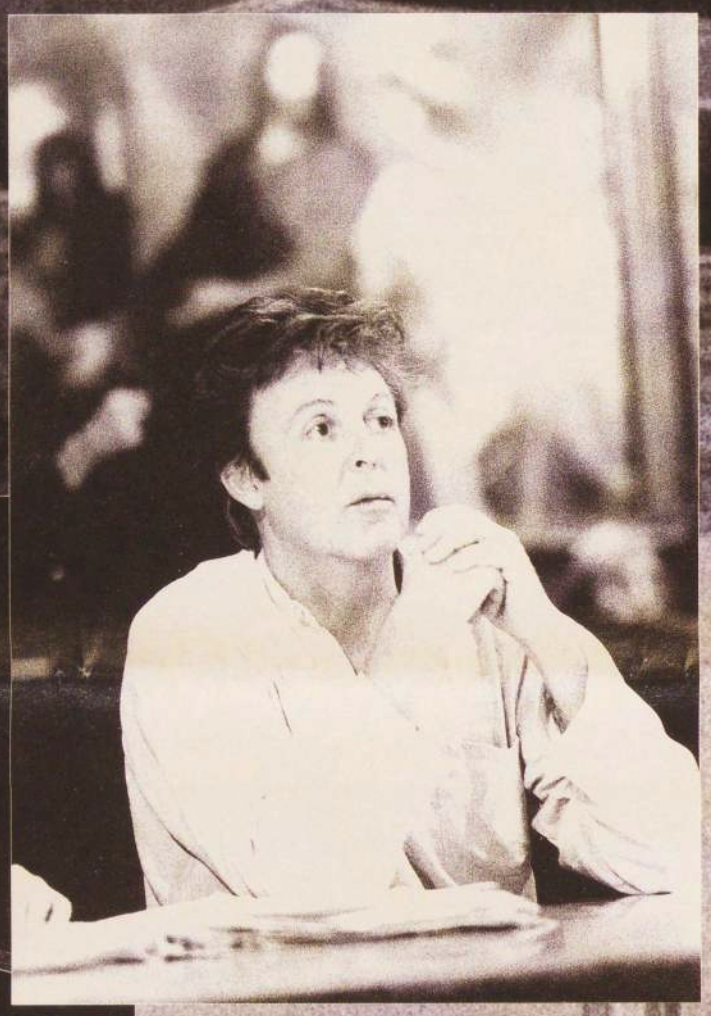
How many concerts had they had here since then I asked. About 1800. Did anyone scream at any of them? Nope.

The point is that the show hasn't even started yet and, what is more, it can't start until they stop standing and, pertinently, stop screaming.

Why? Because *Standing Stone* is setting a new world record here tonight – more than 300 US stations are taking a live feed of the concert through National Public Radio. Several million people are sitting at home in front of their radios in expectation of hearing the dulcet bars, and said several million people are going to get freaked out beyond belief if all they can hear is *all this screaming*.

So we – and America – wait. We wait for a full 15 minutes, until the throats became hoarse.

Of course, you could take the view that this is the work of one of those dreadful rock and roll ruffians we are waiting to hear, and *that's* why this audience is yelling, because – the classical critics would sniff – *they* don't know how to behave classically. (And, by the way, have they washed?)



But I rather suspect that when young Mozart was wowing the court and the crowds with his stuff, the reaction was not a polite "Good show, Mozart". I rather suspect that the response was "Right *on*, Mozart!" – ie, that the reaction he received back then was the same as I am witnessing now and that this fanfare from the common man has been modified and compromised and hushed up by critics who want classical music to be urbane and beyond the common man.

The point I'm trying to make is that instead of being in any way alarmed by all of this yelling, or worried that "it's not the done thing", all those associated with *Standing Stone* should be gladdened by it because The People are reacting to it. Here, in the seventh week of what would become *Standing Stone*'s 11-week run at number one on the *Billboard* classical chart, are The People going mad for it.

And who, pray, is classical (or any) music for if it is not for The People?

It's surely not for the critics. You'd be mad to do it for them. Mad and bankrupt – since they don't pay for their seats and get their CDs for free.

No; music is for the punter, not the pundit. And the punter is voting with his voice. And, also, with his pennies – at the time of writing, EMI has sold 246,000 CDs of *Standing Stone*, which is, in classical circles, an *extraordinary* number of albums.

I mention this because the purpose of *Standing Stone* is to be more than just a commission to mark the 100th birthday of EMI. The purpose of *Standing Stone* is that it has brought and is bringing people to classical music who otherwise might not have known it. *Standing Stone*, through its composer, is *popularising* previously *un*-popular music.

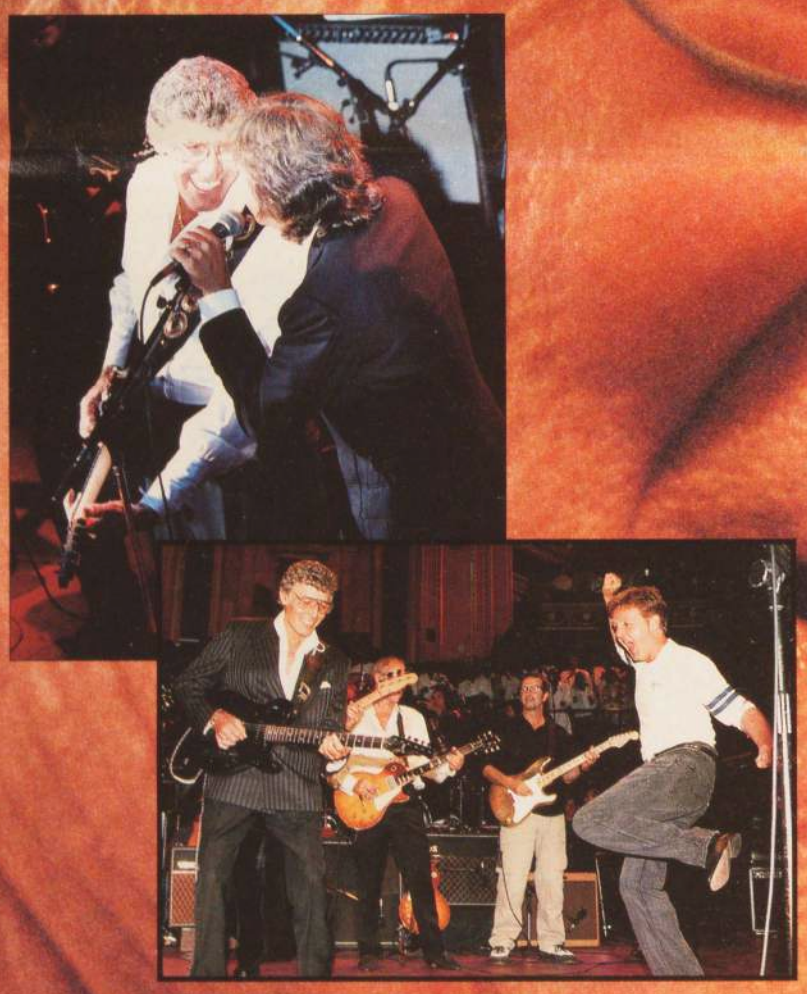
And *that* should be the residual memory of Carnegie Hall. It matters more than the five curtain calls they gave him in the end. It matters more than the fact that Carnegie Hall has never seen anything like this reaction in the previous 1800 concerts. The point is not how *Standing Stone* sounded here this night, nor how it was received.

The point is what *Standing Stone* has started. Mark these words.

Loving you was a natural thing to do...

When Carl Perkins came along we were sure to fall. Now we bid the fondest of farewells to our old friend

PHOTOGRAPHS: MARK ALLEN, LINDA McCARTNEY, PA NEWS



"He was a wonderful gentleman whom I was privileged to know from his blue suede shoes to the top of his hillbilly quiff.

"I was pleased to play with him on a number of occasions, the latest being the concert for Montserrat where, as usual, Carl was his inimitable self.

"I was also proud to have done a duet with Carl on his last album, which has a very special meaning for me. It was a song called 'My Old Friend' – and that's what he'll always be for me and my family. He will be sadly missed."

PAUL McCARTNEY, JANUARY 1998

After a few months in which his health badly deteriorated, Carl Perkins died at the beginning of 1998, leaving behind a legacy of great songs and a huge bank of admirers, musicians and fans alike. Actually, in Carl's case, there isn't much difference – to know this warm and generous man was to love him.

While Eric Clapton grew up listening to Memphis blues records, George Harrison listened to Memphis rockabilly, and the two Englishmen's distinctly different guitar styles continue to reflect this 40 years on. But it wasn't only George who was influenced by Carl's music: *all* of the Beatles were mightily taken with Perkins' 1950s music, his early singles and, in particular, his first, fine album for Sun Records. When the Beatles were famous they happily recorded covers of three Perkins tunes, 'Matchbox', 'Honey Don't' and 'Everybody's Trying To Be My Baby' (and were thrilled when the great man himself turned up at the session for the first of these). *Before* they were famous, they performed a veritable album's worth of Perkins material on stage, adding 'Blue Suede Shoes', 'Boppin' The Blues', 'Glad All Over', 'Gone, Gone, Gone', 'Lend Me Your Comb', 'Sure To Fall', 'Tennessee', 'Your True Love' and probably others to the first three.

Despite the Beatles – and others – citing him as a major influence on their music, Carl Perkins had a rocky 1960s and a tragic 1970s, suffering family and personal traumas. But at the same time as, happily, his life began to turn around, Paul McCartney invited Carl to join him in the studio on Montserrat, where he was recording the songs that would wind up on *Tug Of War*. The result was a delightful duet, 'Get It', and the poignant Perkins tune 'My Old Friend', which sat in the can for a long time before finally being issued last year, on what turned out to be Carl's last album, *Go Cat Go!*

After 1981, Paul and Carl never lost personal contact, meeting, having fun, jamming and playing shows, in England and America. He and all the McCartneys, and music lovers everywhere, will miss this dear old rockabilly rocker.

Do Ya, Do Ya, Do Ya, Do Ya Wanna Trance?

Rumours have reached the Newsroom that new sounds have been heard emanating from Paul's studio. To investigate further we despatched Geoff Baker on a mission to explain. The jury is still out on whether he accomplished his mission.

By G Baker and E Lear

A mobile phone rings in the back of beyond.

Editor: "So, Baker, what gives?"

Baker: "Err, I'm down at the studio."

Editor: "I *know* that, what's going on down there?"

Baker: "He's working on a new album."

Editor: "Would you care to be more specific?"

Baker: "Ah… he's mixing an album."

Editor: "Well! Aren't you the deep throat today? Do you think you may be able to squeeze a *fact* into this conversation? Would it be asking too much for you to tell us *what* it is?

Baker: "Err… that's the problem. I really can't say."

(I would have loved to have told him, honest I would. Trouble is, though, having talked to Paul about it, he doesn't want to talk about it. Macca's in deep cover on this one, he's going underground, which makes it a tad difficult to file a report. I could tell him, the Ed, what I'm hearing down here; what I'm hearing is more trance than dance music. Though you could dance to it. I could. Or you could trance to it. Easily. Give me a late night, a glass of wine… it's pipe music. That's it, I'll tell him…)

Baker: "Hello, Ed?"

Editor: "What've you got? Got the scoop? What's he doing?"

Baker: "Um, it's a little difficult to explain. Uh, do you think it would be OK just to say he's making pipe music for trancing in the streets?"

Editor: "Do what? How do you think our readers going to understand *that*? Have you stopped liking your job? Have you found an alternative method to feeding your wife and kids? What does the album *sound* like?"

Baker: "Well, aahhh, it *sounds* like… it sounds… err. You know like when you're floating and – "

Editor: "Did you say *floating*? What on earth do you mean, *floating!* Do you mean like on a boat?"

(You see my problem? For some people the Sixties just never happened. What I meant was, it's music that floats your mind, lets it sail and bob, lets you wander and wonder. It's wanderful.)

Editor: "Are you still there? Hello? You'll be floating in a minute – face down in a river! Look, just-tell-me-in-simple-English-what-it-is-he's-doing. Is that too difficult? Is it a rock and roll album? Pop? Can you dance to it? Is it AOR or MOR? Give me a clue!"

Baker: Well, it'd be great *driving* music, y'know; late night, on the freeway, yeah, whack it on the cassette and float away. Yeah, it'll be great for driving and – "

Editor: "Are you telling me that Paul McCartney has recorded new music aimed at people who want to drive their cars – or their *boats* – while in a *trance*? Because that's all you appear to have told me so far, you blithering idiot! Do these tracks have titles?"

Baker: "Umm, yeah. Well… one's called 'Bison'. And there's 'Plum Jam' and 'Fluid'. And 'Through The Marshes'."

Editor: "And what *do they sound like*?"

(What's the point? How do you explain to a guy who has never heard a lemon peal that Plum Jam sounds like double cream? How can I tell this to those who have never known what Timothy Leary called 'the breen curtains, the darsh walls and an emerdeen sky'?)

Editor: "Hello-o, Earth calling Planet Baker. Are you still there? Who's he making this with?"

Baker: "Ah, well there lies another slight problem."

Editor: "Which is?"

(Which is that I can't say. I could but I can't. Shan't. I could have told him that when I got down here Macca was overdubbing all sorts – bass, guitar, keyboards, cymbals, all very Flaming Pie *in that 'who plays what?' sense. Just him and Linda and a mate laying down a groove and* Pepper*-like taping of anything that comes to mind; looping the sounds of horses clip-clopping through mud, taping a snatch of some film girl's memory of a UFO, tapping and taping into a chat with one of those 'Live 1-2-1' sex lines. There's all sorts here, really. And licorice.)*

Editor: "Oh come on, for crying out loud – give me something *good* on this. Is it controversial? Ground-breaking? *Please*, give me a line on it."

Baker: "I think there's some sex in it."

Editor: "Did you say sex? Sex is good. What sort of sex? How? Who?"

Baker: "Can't say, sorry. And there's mud too".

Editor: "Mud?"

Baker: "Yeah, he's taping mud"

Editor: "What, like ' Tiger Feet'? 'Lonely This Christmas'?"

Baker: "No, not Mud. Mud."

Editor: "That's what I said. Mud. Sex and Mud, eh? Sex and Mud is good. I've got it, he's taping Mud having sex, right?"

Baker: "No, no! When I say mud I don't mean Mud the group. I mean mud as in what you walk in, what wellies are for."

Editor: "Let me get this straight – he's recording the sound of *mud*?"

Baker: "Yes."

Editor: "And mud has a sound?"

Baker: "Yeah."

Editor: "OK, so what've we got from this alleged *story* of yours? That Paul is recording something, possibly with persons unknown, which will be great for driving or for *trance* classes and it may involve in some way some sex secret and the sound of wet soft earth? Great. Hold the front page. I don't suppose you have any idea when the release date for this *mystery* album will be announced?"

Baker: "It won't."

Editor: "It won't what?"

Baker: "It won't, *sir*."

Editor: "Don't get cute."

Baker: "The release won't be announced. It'll just happen, low-key. It'll just be out there."

(Actually, between us, I did hear talk of an equinox release, but…)

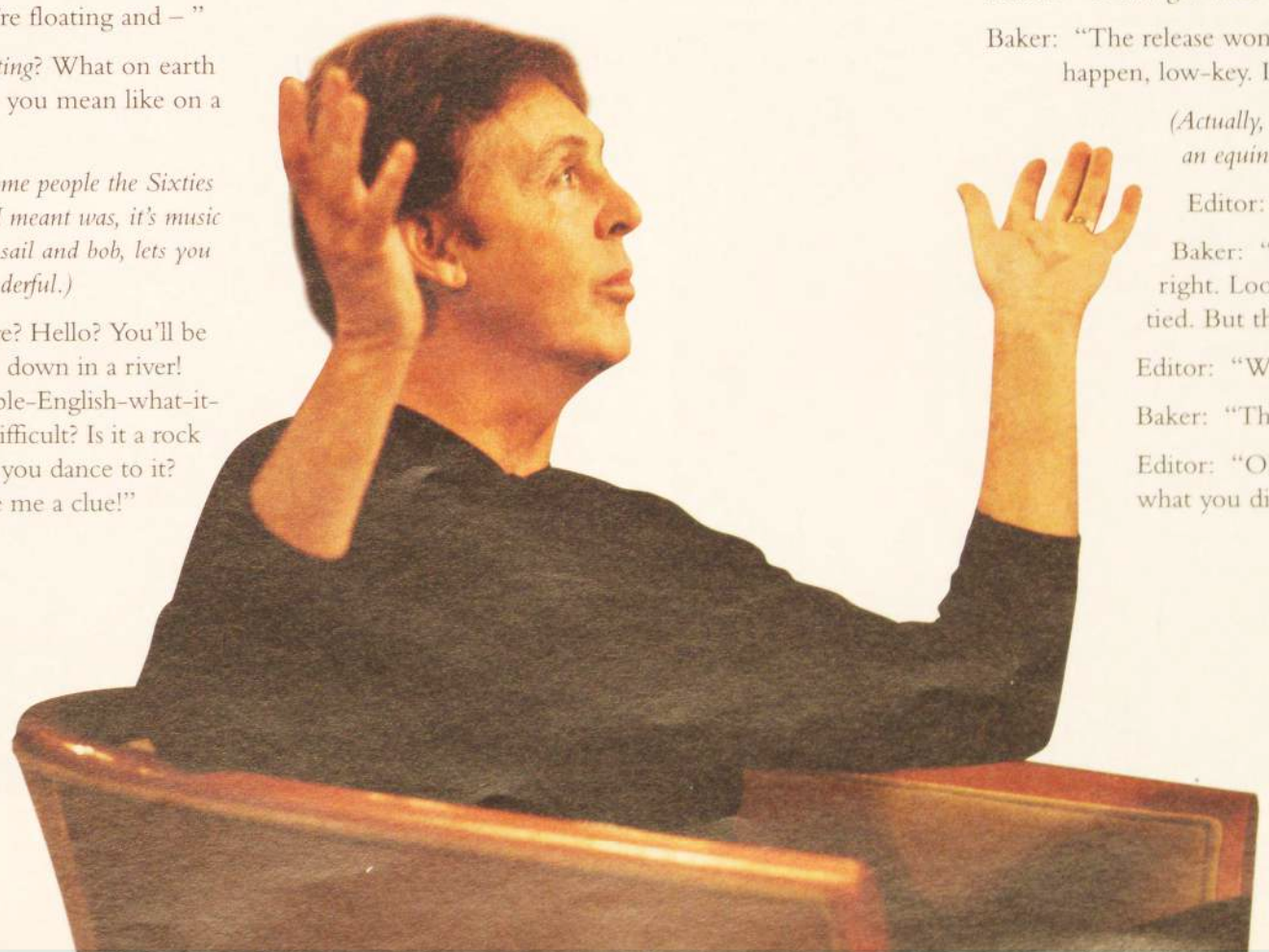
Editor: "But when? *When?*"

Baker: "Err, when the Moon is right. Look, I can't say; my hands are tied. But they'll know."

Editor: "Who's *they?*"

Baker: "They who are not you."

Editor: "Oh forget it! Just write about what you did on your holidays…"



PHOTOGRAPH: KEVIN MAZUR

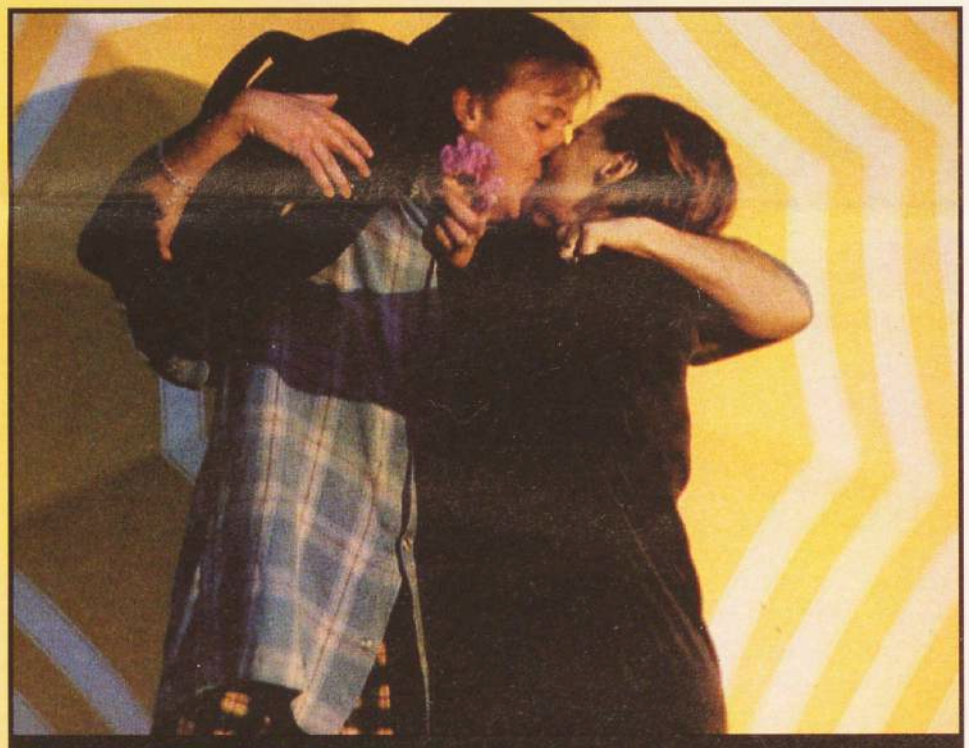
A Year On Screen

From its start (well, almost) to its finish (definitely) we will remember 1997 as the year when Paul was all over our TV screens ...

Young Boy 1

Young Boy 2

The World Tonight 1



The World Tonight 2

Little Willow

Beautiful Night

Paul McCartney In The World Tonight

Paul McCartney In Conversation With David Frost

McCartney's Town Hall Meeting

The Oprah Winfrey Show

TFI Friday

Standing Stone – the documentary

Music For Montserrat

Standing Stone – the Royal Albert Hall premiere

Linda's stained-glass exhibition

Mark Lewisohn discovers how there's no gain without pane

Some of you, we understand, were puzzled by a section of Geoff Baker's piece in the last *CS* ('A Year Of Living Famously'), in which he spoke in his "honoured capacity as a stained-glass window". Even for those readers familiar with the writer's oblique style, this was an odd one. But Baker was right. He is now hanging (as many Fleet Street editors have wished) in a museum in Switzerland.

Allow me to explain. If, between now and April, you can get along to Le Musée Suisse du Vitrail, in Romont, near Geneva, you will be able to see a number of quite exquisite stained-glass windows. And the images in these windows will be familiar: they're Linda McCartney photographs, stunningly set into glass.

The breathtaking exhibition, which opened last August (and may travel to stained-glass museums in other countries) is the result of a collaboration between Linda and Brian Clarke, the McCartneys' good friend of some 20 years. Brian is an internationally renowned artist and creative force whose work, to name but two examples, resulted in the distinctive painting on the *Tug Of War* album cover in 1982 and the world-record-sized stage sets for the New World Tour of 1993.

But why stained-glass? Brian explains – "Linda has always had a fascination with coloured glass. This extends into all areas of light passing through filtered colour, like paperweights, for example, and marbles. When I was a child I too was obsessed by the beauty of marbles, the reds and the blues and all the other colours. Linda's photography is very largely about light. Many photographers are about shadow and others seek psychological insight or, as Cartier-Bresson calls it, 'that decisive moment'. Linda's photos often show how light plays on the surface of water, or highlights the form of a flower or an animal or a person. She shows the way that light brings life to things, and is driven by the desire to capture on film a kind of reality that we miss if we don't push the button at the right moment."

For the last ten years Brian has been working on developing certain techniques in stained-glass, which allows him to permanently transpose photographic images into the material. As soon as the method was perfected, he began looking for photos that were themselves "about light", and then he realised that many of Linda's photos were absolutely right for the format. So they put their two interests together.

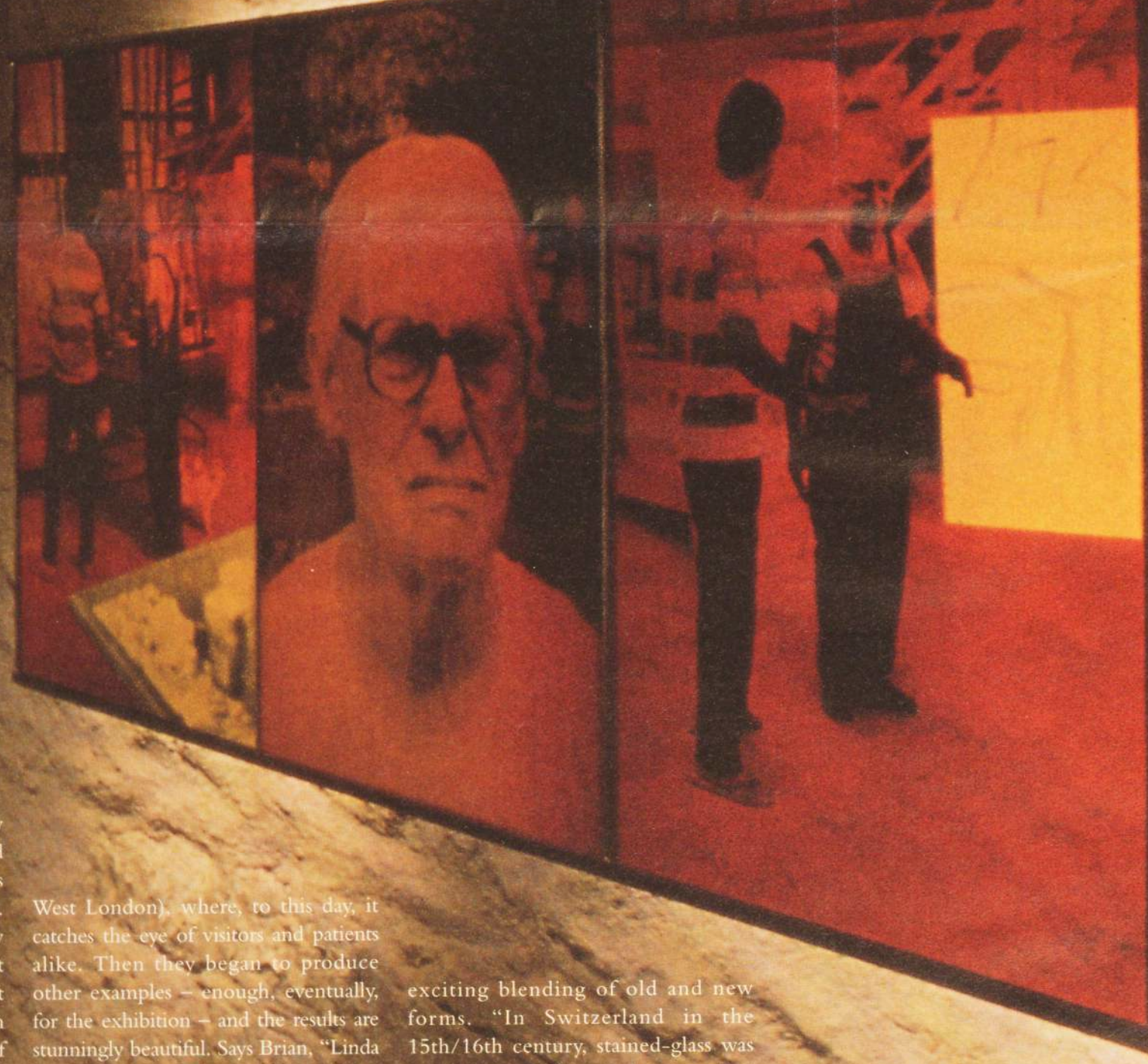
The first product of the collaboration was given to the Hammersmith Cancer Hospital (in West London), where, to this day, it catches the eye of visitors and patients alike. Then they began to produce other examples – enough, eventually, for the exhibition – and the results are stunningly beautiful. Says Brian, "Linda is a bone fide artist, and her vision, combined with my own work, seems to gel. Her work is ingredient 'a', mine is ingredient 'b', and when 'a' and 'b' are combined you don't get 'a + b', you get 'c'. And 'c' is really exciting, because we don't where it will take us."

The process of selecting the images fell to Linda and Brian, and their ideas and choices were bounced off Paul, and also Martin Harrison (who wrote the words in *Roadworks*), both of whom made important contributions. The resulting stained-glasses vary in size – some, to quote, Brian Clarke again, "are huge" but their favoured format is about 44 cm square, less than 18 inches.

As Brian notes, the process is an exciting blending of old and new forms. "In Switzerland in the 15th/16th century, stained-glass was made in what they called *kabinettscheibe*, which translates to 'cupboard pieces'. Those small pieces were portable works of art that poor people – who used to move their flocks of sheep up and down the hills, depending on the season – would carry around with them, hanging them in their mountain house in the summer and their valley house in the winter.

"Now we are using the same process with photographs at the end of the 20th century – it's fascinating and full of promise."

Judging from these exhibits, this is an understatement.



ABOVE: Paul and Robert Fraser 56 x 45cm

RIGHT: Working sketch by Brian Clarke

LEFT: Willem De Kooning 67 x 135.5cm

OVERLEAF: Jumping off Fence 65 x 43.5cm

MPL Communications wants to extend its archive of materials relating to Paul, Linda McCartney and Wings for the post-Beatles/Wings period of 1969-1981

What Do We Want?

Movie footage of Paul, Linda and Wings taken socially or in concert

Performances, appearances and interviews from this period (although not MPL's own official promos or programmes)

Good quality photographs of Paul, Linda and Wings taken 1969-1981

Audio interviews from 1969-1981

What Should You Do Next?

If you have anything that we might like for our archive please...

DO NOT SEND ANYTHING YET

In the first instance, let us know what you have by written description of the item(s). Then we can get back in touch with you

Please send details by post to: Filling The Archive • The Paul McCartney Fun Club • PO Box 110 • Westcliff • Essex • SS0 8NW • England

Please do not use your letter to carry any other request or Club business

Forever fresh

Sgt Pepper has just been voted the best album of the past thousand years

It was the album that changed the world, changed your head, altered fashion, pole-axed other music makers and, in the words of Derek Taylor, it was music "which would be forever fresh and which still sets the standard against which newcomers have to test themselves".

So, one more round of applause, please, for *Sgt Pepper's Lonely Hearts Club Band* – the album just named Britain's favourite of the past 1000 years. And that's official.

Following the biggest poll of musical tastes ever staged for British television – with 36,000 people canvassed over three months – *Sgt Pepper* has emerged as the most popular music of the millennium.

Some 2510 albums were nominated in the poll but, when the votes were totalled, the Beatles dominated – with three albums in the Top 10: *The Beatles* ('White Album') at number 10; *Revolver* at number 3 and *Sgt Pepper* at number 1.

Not bad going, considering that just before *Sgt Pepper* was released Paul remembers one of the pop papers saying 'The Beatles have dried up'.

Given that it was made 30 years ago, the continued supremacy of *Pepper* is impressive. Given that it was recorded at a cost of £35,000 and remains Britain's best-selling album after all these years, *Pepper* also qualifies as one of best *bets* of the millennium too.

One day, maybe tomorrow, maybe 20 years away today, another album by another band may top *Sgt Pepper's* UK sales. Will that album then qualify as the new *Sgt Pepper*? Sure - if it also changes the world.

GB

Celebration

In response to your many enquiries, this is the lyric for 'Celebration', from the last movement of Paul's _Standing Stone_

High above this overcrowded place
A distant blackbird glides through space,
And all he does is search for love:
Love is all that matters in the end.
Whatever time I have to spend will be with you,
For ever true.

Love is the oldest secret of the universe,
Warm as the touch of two innocent lovers
When they discover
That Now is all we ever really know.
The past and future come and go,
Because they do I'll stay with you.

The past and future come and go,
Because they do I'll stay with you.

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Son of *Pie*

As usual, Paul gave his record-buyers great value-for-money last year, with no fewer than ten bonus tracks released with singles from the album *Flaming Pie* – enough, indeed, for a whole other album. In response to your many enquiries, and to match the information given for the *Pie* tracks in that album's booklet, here are the recording details for the extra tracks

Looking For You

(McCartney)
Paul McCartney lead vocal, backing vocal, bass guitar, organ
Ringo Starr drums, congas
Jeff Lynne electric guitars, backing vocal

Producers Paul McCartney/Jeff Lynne
Engineers Geoff Emerick/Jon Jacobs
Studio location Sussex, England
Recording began 14 May 1996

Broomstick

(McCartney)
Paul McCartney vocal and harmonies, drums, acoustic guitar, acoustic bass, organ, piano, percussion and sound effects
Steve Miller electric guitar, acoustic guitar

Producer Paul McCartney
Engineers Geoff Emerick/Jon Jacobs
Studio location Sussex, England
Recording began 4 May 1995

I Love This House

(McCartney)
Paul McCartney vocal, bass guitar, electric guitar
David Foster keyboards
Dave Gilmour electric guitar
Dave Mattacks drums

Producer Paul McCartney/David Foster
Engineers Jon Kelly/Jon Jacobs
Studio location Sussex, England
Recording began 25 September 1984

Same Love

(McCartney)
Paul McCartney vocal
Hamish Stuart guitar
Nicky Hopkins piano

Producers Paul McCartney/Phil Ramone
Engineers Geoff Emerick/Matt Butler
Studio location Sussex, England
Recording 24 April 1987

Atlantic Ocean

(McCartney)
Paul McCartney vocal, keyboard, bass guitar, electric guitar
Phil Picket keyboards
Louis Jardim percussion
Stuart Elliott drums
Martin Barre guitar

Producer Phil Ramone
Engineers Jon Jacobs/Steve Lyons
Studio location Sussex, England
Recording began 20 March 1987

Don't Break The Promises (Solo Version)

(McCartney)
Paul McCartney lead vocal, guitar, bass, harmonium
Hamish Stuart electric guitar, backing vocal

Producer Paul McCartney
Engineers Geoff Emerick/Matt Butler
Studio location Sussex, England
Recording began 9 June 1988

Squid

(McCartney)
Paul McCartney all instruments

Producer Paul McCartney
Engineers Matt Butler/Eddie Klein
Studio location Sussex, England
Recording began 12 December 1986

Beautiful Night (Original Version)

(McCartney)
Paul McCartney vocal, piano
Liberty DeVitto drums
Neil Jason bass
David Brown guitar
David Lebolt synths

Producers Paul McCartney/Phil Ramone
Engineers Steve Rinkoff/Dave O'Donnell
Studio location New York City, USA
Recording 21 August 1986

Love Come Tumbling Down

(McCartney)
Paul McCartney vocal
Tim Renwick guitar
Nick Glennie-Smith keyboards
Charlie Morgan drums

Producers Paul McCartney/Phil Ramone
Engineers Jon Jacobs/Steve Lyon
Mix engineers Peter Henderson/Matt Butler
Studio location Sussex, England
Recording 10 March 1987

Love Mix

(McCartney)
Paul McCartney vocal, DX7 bass, keyboards
Robbie McIntosh electric guitar

Producers Paul McCartney/Phil Ramone
Engineers Jon Jacobs/Steve Lyon
Mix engineers Geoff Emerick/Matt Butler
Studio location Sussex, England
Recording 24 April 1987

WRITE AWAY

Your chance to get questions answered

Q

Recently I bought an American 12-inch promotional single containing Paul's song 'Ou Est Le Soleil' in a very different mix, by one Dennis Muyet. It was issued by the Disconet program service. Could you tell me for what reason it was released and why a different mix was made? Also I'd like to know if there are any other promo-only mixes of Paul's songs.

Sérvi Stevens, Valkenburg, The Netherlands

To answer your last question first, Sérvi, there are *loads* of these mixes around, and keeping track is not easy. To answer your previous two questions, such remixes are made quickly (and without much fanfare/publicity) to interest groovers in the clubs – DJs and dancers – and so are often much longer than the commercially available versions, with extended instrumental sections. 'Ou Est Le Soleil', from the CD-album *Flowers In The Dirt*, was made available not only in variant mixes but with different-length edits of those mixes too. Most of these were made by Shep Pettibone but, as you say, a mix for the Disconet service, by Dennis Muyet, was also made.

Q

The label on the single 'Give Ireland Back To The Irish' gives the publisher as Northern Songs but also states "copyright also claimed by Kidney Punch Music". What does that mean?

Jan Cees ter Brugge, Hilversum, The Netherlands

Kidney Punch is the name of one of the McCartneys' music publishing companies, albeit little used. The single was issued at a time – early 1972 – when Paul and Linda (and also John and Yoko) were in dispute with their old company Northern Songs over its new owners' refusal to believe that the two former Beatles were now composing songs with their respective wives.

Q

I read in the *Standing Stone* programme that the recording is available as a vinyl boxed-set. I was in London for the premiere and looked in every record store but didn't find it. Was it released?

Simone Kosina, Malsch, Germany

The vinyl version release was released six weeks after the CD and cassette formats, Simone, because of the difficulty in preparing a perfect vinyl master. We understand that EMI has made the vinyl album available for any territory to release, and although it does not appear to have been issued in Germany at this time, no doubt it can be obtained on import.

Q x 2

What type, make and gauge of string does Paul use on his bass guitars?

Andy Smart, Bournemouth, England

Paul has so many basses that it would take paragraphs to answer these questions for all of them. For his famed Hofner Violin Bass, however, he uses La Bella strings, stainless-steel wound. As for gauges, the G-string is a 40, D is 60, A is 75 and bottom E is 95.

It may seem a silly question, but I've always wondered if Paul plays an upside-down bass and guitar or if he re-strings them so that he can play the chords as a right-handed musician.

Jack Beard, Candia, New Hampshire, USA

As hundreds of photographs from over the years show, Paul *can* play a right-handed guitar upside down, but these days (and for a great many years) he buys left-handed guitars so that this isn't necessary. All of the major manufacturers make guitars for left- and right-handed musicians as a matter of course.

A

In the last *Sandwich* we asked if any readers were aware of a photograph showing Paul with Jimi Hendrix. Some of you have kindly responded, sending photocopies of one such pic that appears in Richard DiLello's 1972 book about the Beatles' Apple company, *The Longest Cocktail Party*. But this is only a 'snap' photo that happens to show Paul and Jimi, not together but in the same frame. Thanks to those of you who sent this, but our quest for a really decent pic (if one exists) continues...

A

An enquiry in *CS78* (Summer 1996) prompted us to ask if any readers could supply the background information to a photo of Paul with Mick Jagger and studio engineer Glyn Johns, taken at a Marianne Faithfull recording session. Kristofer K Engelhardt of Bay City, Michigan, USA – the author of a forthcoming book, *Beatles Undercover*, that looks at Paul's and the other Beatles' guest appearances on different artist's records – has come up with an answer. He reckons that the photo was taken on 19 May 1967 at Decca Studios in London, a session that Paul attended after the Beatles' press party for *Sgt Pepper* earlier the same evening – the identical clothes being a helpful clue! Decca files indicate that Marianne was recording a Mike Leander-produced version of 'With A Little Help From My Friends' (even though the Beatles' own version was not yet out) but that it was never released and remains unissued to this day.

IF YOU HAVE A QUESTION THAT YOU WOULD LIKE ANSWERED SEND IT ALONG TO *CLUB SANDWICH*, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND. MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. PLEASE DO NOT USE YOUR QUERY TO CARRY ANY OTHER REQUEST OR CLUB BUSINESS. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

Mmmm...

THOSE MAGICAL MUSICAL MACCA MOMENTS

Three readers share their ten favourite high spots from Paul's music

1 Paul's energy-filled screaming vocal in 'Beware My Love'

2 That funky bass line in 'Magneto And Titanium Man'

3 Paul's whimsical spoken lyrics in 'Temporary Secretary'

4 The sweetly beautiful and hopelessly romantic chorus in 'Only Love Remains'

5 'Celebration', the touching finale to *Standing Stone*

6 The perfect overlapping of the four melodies at the end of the *Red Rose Speedway* melody

7 Paul's relentless vocal in 'Spin It On'

8 The pristine, beautiful counter-melody chorus in 'Wanderlust'

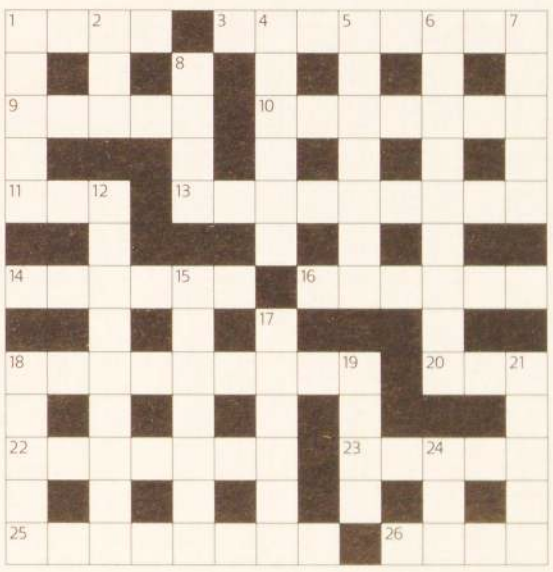
9 The lavish orchestral ending of 'Beautiful Night'

10 *Everything* about 'Calico Skies'

This list was kindly sent in by Club members Trina Banick, Tara Banick and Kirstin Dougherty, of Lindenhurst, Illinois, USA.

If you would like to list your ten favourite Magical Musical Macca Moments then please send them to *Club Sandwich*, PO Box 110, Westcliff, Essex, SS0 8NW, England, marking your postcard or envelope 'Mmmm...' in the top-left corner. Please do not use your submission to carry any other request or Club business.

SPRING CROSSWORD COMPOSERS LIVES



Each clue ACROSS leads to the name of a composer. Each clue also contains a letter-mixture of the composer's name. For example, if the answer was HANDEL, the clue might read "in Eng**land**, **he** achieved his greatest fame"

DOWN clues are normal

ACROSS

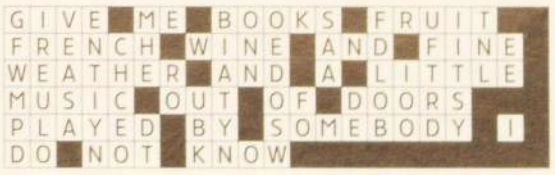
1 As well as a pupil of Schonberg, a celebrated exponent of unusual sound effects (4)
3 He wrote his *An American In Paris* when generally shifting his style from classical to jazz (8)
9 Hungarian contemporary of Berlioz, still regarded as a grand old man of music (5)
10 His works include *Salon Mexico* and plainer, simpler pieces (7)
11 History finds him an amateurish sort of composer but a good music critic (3)
13 Died in Naples in 1736, having been a prolific composer of glees, operas, etc. (9)
14 Forerunner of Liszt, quantities of his flute compositions are still played today (6)
16 Born in New York, died in Geneva in 1948, aged 92. He was a painter as well as a composer and he left a revealing sort of musical diary (6)
18 Friend of Glinka - brave, likeable sort of well-born Russian (9)
20 Doctor of Music at Cambridge and Oxford. Although he died in 1572, he is remembered yet for his church music (3)
22 Well-known for his *Rustle Of Spring* and Norwegian songs in individual style (7)
23 Norwegian famous for his nationalistic pieces, eg *Rigaudon, Springdans* etc. (5)
25 French composer best known for operas but his suites, called *Scenes*, met - as expected - much acclaim (8)
26 His *Show Boat* is among the finer kinds of American musicals (4)

DOWN

1 Islamic title (5)
2 US word for petrol (3)
4 Call for repeated performance (6)
5 Prop, provide for (7)
6 Vessel used in persuit of Moby Dick? (9)
7 Push gently with elbow (5)
8 Cease (4)
12 Young racehorses (9)
15 Small dark glassy object, thought to be a product of meteoric impact (7)
17 Sturdy walking-shoe, Irish accent? (6)
18 Breast (5)
19 Port of NW Spain (4)
21 Scottish marbles champion? (5)
24 Nickname of Dwight David Eisenhower (3)

Solution to the Christmas Maccagram

"One giant leap for ____"	MANKIND
Amusement park	FUNFAIR
Story of a boy and his sister lost in a forest	BABESINTHEWOOD
Paul's song of most recent history	YESTERDAY
"My ____ for a horse" (*Richard III*)	KINGDOM
Piece of turf dislodged by golfer	DIVOT
"If music be the ____ of love, play on" (*Twelfth Night*)	FOOD
Standing Stone is such a work (4,4)	TONEPOEM
Above all, mainly	CHIEFLY
Customary, typical	USUAL
Jeeves's employer (6,7)	BERTIEWOOSTER
Circus entertainer, buffoon	CLOWN



PHOTOGRAPH: KEVIN MAZUR

Club Sandwich No.85 • ©1998 MPL Communications Ltd. ISSN 0262 9054 • Published by The Paul McCartney Fan Club, PO Box 110, Westcliff, Essex SS0 8NW, England • Writer/Editor: Mark Lewisohn • Design and Production Co-ordination: Roger Huggett/Sinc • Reproduction: Origin8 • Printed in England by Rapide